

Inscribed to my friend A. J. JORDAN.

# Harlequin's Pranks.

(CAPRICE GROTESQUE)



CHARLES KUNKEL

— \$1.00

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# HARLEQUIN'S PRANKS.

Caprice Grotesque.

"Sport, that wrinkled care derides,  
And Laughter holding both his sides.  
Come and trip it as ye go,  
On the light fantastic toe."

Milton.

CHARLES KUNKEL.

Allegro.  $\text{♩} = 100$ .

The musical score is written for piano and bass. It begins with a tempo marking of 'Allegro' and a metronome indication of 100 beats per minute. The key signature has two flats (B-flat major). The score is divided into four systems. The first system starts with a forte (f) dynamic. The second system includes a mezzo-forte (f) dynamic. The third system is marked 'Giacoso' and 'p' (piano). The fourth system ends with a forte (f) dynamic. The score includes various musical notations such as notes, rests, and fingerings.

1726-S

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First system of musical notation, measures 1-5. Treble and bass staves with piano (*p*) dynamic. Fingerings 1-5 are indicated above the treble staff notes.

Second system of musical notation, measures 6-10. Treble and bass staves with piano (*p*) dynamic. The word *scherzando.* is written above measure 8.

Third system of musical notation, measures 11-15. Treble and bass staves with piano (*p*) dynamic. The word *cresc.* is written above measure 15.

Fourth system of musical notation, measures 16-20. Treble and bass staves with piano (*p*) dynamic. The word *cresc.* is written above measure 16, and *ff* is written above measure 19.

Fifth system of musical notation, measures 21-25. Treble and bass staves with piano (*p*) dynamic. The word *f* is written above measure 21.

Sixth system of musical notation, measures 26-30. Treble and bass staves with piano (*p*) dynamic. The word *f* is written above measure 26.



*doce (secretly)*

7

*p*

Play B double flat ( $\text{B}\flat\flat$ ) when the piano lacks the high B flat.

*pp* *giucoso.*

*p*

Handwritten musical score for piano, consisting of five systems of staves. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score is divided into measures by vertical bar lines, and some measures contain fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, staccato). The systems are separated by horizontal dashed lines, and the page number 1726 is visible at the bottom.

8

8

8

8

8

This page contains six systems of musical notation, each consisting of a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic in the bass staff. The second system features a *f* dynamic in the bass staff. The third system includes a *f* dynamic in the bass staff. The fourth system includes a *f* dynamic in the bass staff. The fifth system includes a *f* dynamic in the bass staff. The sixth system includes a *f* dynamic in the bass staff. The notation is complex, with many notes and rests, and some systems have additional markings like *sf* (sforzando) and *f* (forte).



This page contains six systems of musical notation for a piano piece. The key signature has four flats, and the time signature is 3/4. The notation includes various dynamics and performance markings:

- System 1:** Features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *pizz.* (pizzicato).
- System 2:** Continues the melodic and bass lines. Dynamics include *f* and *pizz.*.
- System 3:** Includes a *cresc.* (crescendo) marking in the right hand and a *f* marking in the left hand. Dynamics include *f* and *pizz.*.
- System 4:** Features a *f* marking in the right hand and a *f* marking in the left hand. Dynamics include *f* and *pizz.*.
- System 5:** Includes a *f* marking in the right hand and a *f* marking in the left hand. Dynamics include *f* and *pizz.*.
- System 6:** Concludes the piece with a *f* marking in the right hand and a *f* marking in the left hand. Dynamics include *f* and *pizz.*.

# CARL SIDUS' PIANO COMPOSITIONS.

Superior Teaching Pieces in the Easy Grades.

The figures preceding each piece refer to the grade of difficulty: Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

## SOLOS.

3 Andante from "Surprise Symphony" (Haydn), op. 90	35
A classic gem and elegant teaching piece, there is no better setting of this music than this.	
2 Andante from Symphony in C minor, (Op. 67 Beethoven), op. 88	35
Take the one by Haydn, a classic gem and elegant teaching piece.	
2 Allegro from Symphony in C major— (Op. 21 Beethoven), op. 70	35
An elegant teaching piece, bright and cheerful. Contrastes style and expression. Favorite with pupils.	
2 Allegro Moderato from Symphony in B minor, (Schubert), op. 86	35
Very romantic. Good for bright pupils.	
2 Bright Eyes Rondo, op. 99	35
Bright and sparkling. Very fine teaching piece for style and finger practice. Favorite with pupils.	
2 Charming May Schottische, op. 70	35
Good schottische. (Classic for dancing).	
2 Charming Waltz, op. 77	35
Bright and melodious. Splendid recreation piece.	
2 Child's Practice Rondo, op. 73	35
Beautiful, bright rondo. Very effective. Excellent teaching piece. Universal favorite with pupils.	
2 Christmas Bell—Gavotte, op. 214	35
Very bright and pleasing. Fine for recreation. Excellent teaching piece.	
2 Cuckoo and the Cricket, The, op. 74	35
Very bright, melodious and effective. Good recreation work and teaching piece. Favorite with pupils.	
2 Cupid's Arrow—Waltz, op. 78	35
Charming and effective. Good for recreation and teaching piece. Very popular with pupils.	
2 Dance Characteristic, op. 208	35
An easy setting of Chopin's Dance Characteristic. Bright, and of a high order. Good teaching piece.	
2 Dance of the Fairy, op. 104	35
A beautiful arrangement of Goldmark's famous dance. Fine for style and study.	
2 Duke's March, op. 104	35
Bright and fascinating march. Good teaching number. Excellent piece for style and study.	
2 Euclyptus, The—Waltz, op. 207	35
Bright waltz. Good recreation piece; suitable for dancing. Excellent teaching piece.	

## FAVORITES.

2 Ada's Favorite Rondo, op. 104	35
2 Annie's Favorite Mairka, op. 109	35
2 Charlie's Favorite Polka, op. 101	35
2 Ella's Favorite Galop, op. 104	35
2 Jennie's Favorite Gavotte, op. 107	35
2 Johnnie's Favorite Schottische, op. 100	35
2 Julia's Favorite Rondo, op. 108	35
2 Katie's Favorite Schottische, op. 103	35
2 Polly's Favorite Mazurka, op. 106	35
2 Tillie's Favorite Rondo, op. 104	35
Bright and sparkling; every one a gem. Nothing in the ever so good more popular with younger pupils. As teaching pieces they have no equal. The dance arrangements are also very rich.	
2 Fairy Tale, The—Rondo, op. 211	35
Splendid rondo. Excellent teaching piece.	
2 Fiddle from Symphony in B flat major (Haydn), op. 81	35
A beautiful piece for young players. Very effective when well played. Grand study teaching piece.	
2 Fiddle from Symphony in E flat (Mozart), op. 85	35
A marvellous teaching piece. Great favorite with teachers. Universally admired.	
2 First Ride Galop, op. 76	35
Very bright and cheerful. Excellent teaching piece. Splendid teaching piece.	
2 Forest Bird's Waltz, op. 69	35
Splendid waltz for style. Closely, very effective when well played. Favorite with pupils.	
2 Grand-Mother's Story, op. 66	35
Elegant, rare composition; popular with pupils. Good teaching piece.	
2 Happy Birdings—Rondo, op. 317	35
One of the most fascinating pieces written for young pianists. Nothing more cheerful or telling. A fine teaching piece, immensely popular with pupils.	
2 Joy of Spring Waltz, op. 71	35
Very melodious and refined. Pupils' delight.	
2 Lily of the Valley, op. 201	35
Interesting, charming and effective. Very popular with pupils.	
2 Lilian Polka—Rondo, op. 200	35
Far-reaching, sparkling and fine. Popular with pupils. Splendid teaching piece for style and the development of technique.	
2 Little Buttercup—Rondo, op. 80	35
One of the best teaching pieces extant. Immensely popular with pupils.	
2 Longing, Variations (Saron), op. 205	35
Composition of a very high order; very instructive. Good for bright pupils.	

3 March, from the Lenora Symphony, op. 117. (Raff), op. 90	35
A most interesting and instructive adaptation for the young pianist. Favorite with pupils.	
3 Marguerite—Rondo (Jensen), op. 210	35
Beautiful transcription of Jensen's favorite song. Splendid practice for general execution and style. Immensely popular with pupils.	
3 Minuetto from Symphony in E flat major, (Mozart), op. 82	35
An elegant setting of Mozart's most popular minuet. Good teaching piece for execution and style. Immensely popular with pupils.	
3 Merry Church Bells, op. 218	35
A splendid teaching piece, imitating the bells in the tower. Introduce "My God to Thee." Good teaching piece. Great favorite with pupils.	
3 Merry Go Round—Rondo, op. 202	35
A charming piece for children. Interesting and recreative. Pupils' favorite.	
3 Merry War—Fantasia (Strauss), op. 127	35
Interesting fantasy for young students. Good practice for style and execution. General favorite.	
3 My Darling—Yorkie, op. 215	35
One of the brightest, most melodious and fascinating pieces. Immensely popular with pupils. Splendid teaching piece and study for style.	

## OPERATIC FANTASIES.

2 Bohemian Girl—Operatic Fantasia, op. 131	35
2 Faust (Gounod), op. 129	35
2 Fille du Régiment (Donizetti), op. 124	35
2 Fra Diavolo (Auber), op. 128	35
2 Il Trovatore (Verdi), op. 125	35
2 Lucie di Lammermoor (Donizetti), op. 128	35
2 Lacerza Borgia (Donizetti), op. 134	35
2 Martha (Flotow)—Fantasia, op. 135	35
2 Merry Sleigh Bells—Rondo, op. 67	35
2 Puritani—Fantasia (Bellini), op. 130	35
2 Rigoleto (Verdi), op. 133	35
2 William Tell (Rossini), op. 127	35
These Fantasies are transcribed for the second grade. They embrace the most popular selections from their operatic sources, and are arranged in a simple and effective manner. Immensely popular with pupils.	
2 On Blooming Meadows—Waltz, easy arrangement (Rive-King), op. 72	35
A pleasant arrangement for most players of this popular waltz. Very popular with pupils.	
2 On Halloween—Rondo, op. 204	35
A pleasant teaching piece. Very melodious; rich in harmony. Good teaching piece.	
2 Papa's Waltz, op. 200	35
A melodious and effective piece. Great favorite with pupils. Good teaching piece.	
2 Pond Lilies Polka, op. 110	35
A captivating and charming polka; delight of young pianists. Splendid teaching number.	
2 Promenade, The, op. 75	35
Without doubt one of the best teaching pieces written for this young grade. Very fascinating. Very popular with pupils.	
2 Red Starfish, The, op. 212	35
Beautiful transcription of this favorite Russian air. Good for general development.	
2 Rink Waltz, op. 68	35
A graceful and very pleasing waltz. Excellent teaching piece. Great favorite with pupils.	
2 Scherzo from Pastoral Symphony (No. 6, Beethoven), op. 87	35
A beautiful setting of this famous scherzo. Fine study for style. Good teaching piece.	
2 Scherzo from (Reformation) Symphony, (op. 107 Mendelssohn), op. 89	35
Bright setting of this famous scherzo. Fine first work and practice in legato and running passages.	
2 Scherzo from Symphony in A minor, (op. 54 Mendelssohn), op. 83	35
A wonderful adaptation of this well known scherzo. Bright, catchy, and splendid for technique. Very fine teaching piece. Very popular with pupils. Fine finger work. Should be studied by every pupil.	
2 Scherzetto, op. 206	35
A charmingly beautiful piece. Magnificent first work. Should be studied by every pupil.	
2 Spring Approaches, op. 213	35
One of "Ada's" very best. Grand teaching piece. Good for style and execution.	
2 Tenderness (Beethoven), op. 209	35
One of Beethoven's greatest inspirations. Great study in style and expression. Admirable teaching piece for bright pupils.	
2 The Boomer and Bits Galop (Strauss)	35
Deftly and brilliant galop. Good study, suitable for recreation. General favorite.	
2 Vivace—From Symphony in A major, (No. 7, op. 82, Beethoven) op. 80	35
A beautiful teaching piece, fine study for young pianists. Splendid teaching piece.	

## DUETS.

2 Bright Eyes—Rondo, op. 99	60
Very melodious and captivating. Good finger practice. See solo.	
2 Charming May Schottische, op. 70	60
A beautifully stylish and melodious piece. Very effective. See solo.	
2 Charming Waltz, op. 77	60
Charming and fascinating exhibition number. Good practice piece. See solo.	
2 Child's Practice Rondo, op. 73	60
Very effective rondo, and excellent practice. See solo.	
2 Cuckoo and the Cricket, The, op. 74	60
Very melodious and captivating. A scene of domestic life. Popular with young players. See solo.	
2 Cupid's Arrow Waltz, op. 78	60
Very refined and melodious. Good and effective exhibition piece. Splendid practice in time. A general favorite. See solo.	

## FAVORITES.

2 Ada's Favorite Rondo, op. 104	60
2 Charlie's Favorite Polka, op. 101	60
2 Ella's Favorite Galop, op. 104	60
2 Jennie's Favorite Gavotte, op. 107	60
2 Johnnie's Favorite Schottische, op. 100	60
2 Katie's Favorite Schottische, op. 103	60
2 Polly's Favorite Mairka, op. 106	60
2 Tillie's Favorite Rondo, op. 104	60
These are the four hand arrangements of the Favorites retained all the life and do it in the most, with added of beautiful and effective teaching. Pupils in the second grade needing recreation will be delighted with them.	
2 First Ride, The, op. 76	60
A bright and magnificent galop. Very effective and popular with pupils. See solo.	
2 Forest Bird's Waltz, op. 69	60
Effective and very popular with young players. See solo.	
2 Grandmother's Story, op. 66	60
A charmingly effective and commendable for style and time. See solo.	
2 Happy Birdings—Rondo	60
A very fine collection of the most duets extant in this grade of spring. Taking exhibition pieces. Pupils will be delighted with them. See solo.	
2 Lilian Polka—Rondo, op. 200	60
Very bright and catchy. Fine exhibition number. Good practice. See solo.	
2 Little Buttercup—Rondo, op. 80	60
A fine and beautiful rondo. Very effective. Abounds in novel effects. Commendable practice.	
2 Merry Sleigh Bells—Rondo, op. 67	60
Nothing more charming or brighter. Splendid teaching piece. General favorite with pupils. See solo.	
2 My Darling—Yorkie, op. 215	60
An exceedingly bright and fascinating number. Pupils will be delighted with it. Very effective. Special favorite with pupils. See solo.	
2 On Blooming Meadows—Waltz, easy, op. 72 (King)	60
An easy arrangement of this celebrated waltz. Immensely effective. Pupils' favorite. See solo.	

## OPERATIC FANTASIES.

2 Bohemian Girl (Bailo), op. 131	60
2 Faust (Gounod), op. 129	60
2 Fille du Régiment (Donizetti), op. 124	60
2 Fra Diavolo (Auber), op. 128	60
2 Il Trovatore (Verdi)	60
2 Lacerza Borgia (Donizetti), op. 134	60
2 Lucie di Lammermoor (Donizetti), op. 128	60
2 Martha (Flotow), op. 135	60
2 Merry War (Strauss), op. 127	60
2 Puritani, I (Bellini), op. 130	60
2 Rigoleto (Verdi), op. 133	60
2 William Tell (Rossini), op. 127	60
A very fine collection of operatic Fantasies arranged for four hands. Bright and captivating. Convinced the popular favorite. Pupils in the second grade need nothing superior for recreation or for study for style. Nothing more pleasing to pupils.	
2 Promenade, The, op. 75	60
A beautiful teaching piece, fine study through paths of varied technique. Commendable practice in time. Pupils' favorite. See solo.	
2 Rink Waltz, op. 68	60
An unusually bright, melodious and fascinating waltz. Fine study for an audience. Delight of young pianists. See solo.	